APPENDIX

Vol. 33, No. 19 May 10, 1974

MUSIC LIBRARY ASSOCIATION MIDWINTER MEETING
Champaign-Urbana, Ill., January 31-February 2

A large number of members attended the annual midwinter meeting, held on and near the campus of the University of Illinois. Much of the program was built around the theme of American music past and present.

ACTIVITIES IN AMERICAN MUSIC CENTERS

The first session, held on Thursday, January 31, presented reports from centers across the country whose activities are directed toward a variety of projects and aspects of American music.

Bill Ivey and Danny Hatcher of the Country Music Foundation in Nashville, Tenn., described the services and collections of the Foundation, its close association with the music industry, and its interest in commercial country music and its roots in Anglo-American folksong. The Foundation's Hall of Fame and Museum are visited by thousands of people each year, and its library and media center collects and indexes material in all forms. It reprints works on recording technology and musical instruments and publishes the *Country Music Journal.*

H. Wiley Hitchcock described the projects of the Institute for Studies in American Music at Brooklyn College of the City University of New York. These include research fellowships, a newsletter, historical monographs and editions, concerts and colloquia, and special projects such as the publication of Charles Ives' *Works.* All types of music are studied and presented.

Richard Jackson spoke on the New York Public Library's Americana Collection in the Music Division at Lincoln Center. Materials include scores, 19th-century sheet music, tunebooks, 20th-century popular music in various forms, letters, papers of organizations, slides, and composers' manuscripts. A recent exhibit at NYPL on the composer Elliott Carter was drawn primarily from this collection.

Sister Mary Dominic Ray of the American Music Research Center, Dominican College of San Rafael (California) described performances of 18th-century ballad and comic operas which the College has presented, and illustrated her talk with background material from the center's collections on early theaters and staging. The center also specializes in material on New England singing schools and early sacred music.

At the Black Music Center at Indiana University a current project is the compilation of a register of Black composers working in all styles which will eventually include some 3,000 names. Alice Tischler spoke on the work in progress.

One of the longer-established American music centers is the Moravian Music Foundation in Bethlehem, Penn. Karl Kroeger described its Library and Archive, which contains manuscripts, scores, books, editions, recordings, and published research, and discussed the Foundation's publications program. Holdings in other areas of American music are also extensive and include 18th-century theoretical treatises, the Irving Lowens collection of tunebooks, copy-books, letters and documents, and local history works. The Foundation is engaged in publishing catalogs of these collections.

Jack L. Ralston, chairman for the session, gave an overview of the activities of the Institute for Studies in American Music at the University of Missouri, Kansas City. Besides collecting recordings, sheet music, and early instruments, the Institute sponsors exhibits, lectures and concerts. Its American Music Ensemble has performed programs, some of which emphasize contemporary music, designed for children as well as for adults.

BUSINESS MEETING

The chief item of business was the Board of Directors' request for guidance from the membership in regard to the Association of Research Libraries' statement on faculty status for academic librarians (published in *CRL News,* No. 8, September 1972), for which the MLA's support had been requested. After a lively discussion, a straw vote was taken which showed that the members present were overwhelmingly in favor of the principle of academic status. The principal reservation expressed by some members was that librarians, when granted academic status, are sometimes expected to behave more like professors than librarians, university administrators failing in such cases to appreciate the essential differences between the work of the two professions.

In other business, the results of the recent election of officers were announced by President James Pruett, University of North Carolina. Elected were

Clara Steuermann, Cleveland Institute of Music, Vice President and President-elect; Geraldine Ostrove, Peabody Conservatory of Music, Recording Secretary; and Donald L. Leavitt, Music Division, Library of Congress; Harold E. Samuel, Yale University; and Susan Sommer, New York Public Library, Board Members at Large. Citations for distinguished service to the profession were presented to Elizabeth H. Olmsted of Oberlin College and Irene Millen of the Carnegie Library of Pittsburgh.

COMMITTEE ON PROFESSIONAL EDUCATION

The open meeting of the three-member Committee on Professional Education—Donald Krummel, University of Illinois, Chairman; Linda Solow, Massachusetts Institute of Technology; and Susan Sommer, New York Public Library—was concerned mainly with the committee's proposed statement on professional education for music librarians, which was published in a recent issue of the Music Library Association *Newsletter.* The statement, when finally adopted, is expected to serve two purposes: (1) to provide guidance to library directors and personnel officers in hiring music librarians, especially for newly created positions; and (2) to assist prospective music librarians and their college and library school professors and advisors in planning properly balanced courses of study. Comments from the floor indicated that the membership is generally satisfied with the statement and feels that it is needed. Both *Special Libraries* and *Fontes artis musicae,* the journal of the International Association of Music Libraries, have expressed interest in publishing the statement. Topics suggested to the committee from the floor for future study included the advisability of the MLA conducting a testing and certification program for music librarians and the possibility of the MLA supporting internship programs to afford library school students interested in music library work opportunities to gain practical experience in music libraries.

COMMITTEE ON POPULAR MUSIC

The Committee, Robert M. Jones, University of Illinois, presiding as chairman, held an unstructured open meeting. Among the topics discussed were the extent to which various libraries collect or do not collect popular music; the committee's new index of reviews of popular phonorecords, which is being published in each issue of *Notes,* the quarterly journal of the MLA; periodicals on popular music and their acquisition; preservation of popular phonorecords, especially in libraries which loan records; the relative importance of the printed music, both single songs (sheet music) and collections (folios), as compared to the recording, which is acknowledged to be a more complete and accurate document of the intentions of the composer, arranger, and performer; and the importance of popular music as an element of local history.

OPEN MEETING: JOINT MLA/MARC COMMITTEE

This committee held an open meeting on February 1 to give the membership of the Music Library Association an opportunity to discuss the latest draft of the MARC format for music and sound recordings. The committee had been appointed to assist the Library of Congress MARC Development Office in the design of this new MARC format. Four areas in the format, related to codes for retrieval purposes, were discussed to obtain a consensus from the membership. The committee members who constituted the panel for this discussion were Garrett Bowles, Stanford University, Chairman; Fred Bindman, Library of Congress; Walter Gerboth, Brooklyn College; Mary Lou Little, Harvard University; Lenore Maruyama, Library of Congress; Donald Seibert, Syracuse University; and John Tanno, University of California at Riverside.

OPEN FORUM ON CATALOGING PROBLEMS

The members were informed that the proceedings of the Institute on Cataloging and Classification held at the Library of Congress in January 1971, are to be published by the Association in the near future, and that the *Music Cataloging Bulletin* will be cumulated and indexed through 1973 by Susan Mixter Blanchard and Linda Dobbs. The Cataloging and Classification Committee consists of Katherine Skrobela and Fred Bindman.

A report on the results of the questionnaire on record analytics that appeared in the *Music Cataloging Bulletin* was given. A strong desire and need for analytics from the Library of Congress or some other central source was expressed and unanimous support for such a program was given by the members since time and money saved by individual libraries that now make their own analytics would be substantial. The Association will request that the Library of Congress provide either full analytics for recordings, or that up to 12 composer-title added entries be permitted in LC catalog cards, and that changes in the Anglo-American Cataloging Code be initiated to provide for these analytics.

Olga Buth, of the Ohio State University, stated that

the Association should attempt to obtain the kind of in-depth indexing for recordings that other fields, such as medicine and the sciences, receive for their material. The cooperative cataloging system for the state of Ohio is now proceeding toward this goal. The problem of formulating adequate filing rules for card catalogs in music and record libraries was discussed; a sub-committee to examine the problem will be formed in the near future.

The meeting was then opened for questions from the members which provided valuable interchange of views between the association members and the Library of Congress music catalogers.

OPEN FORUM (GENERAL)

At the Open Forum, held on Friday, February 1, and chaired by Jean Bonin of the University of Virginia, the main portion of the discussions centered on Copyright and Section 108 (d) of Senate Bill 1361 which excepts "a musical work" from fair use provisions. MLA is making efforts through several channels to have this phrase excluded from the bill, as it seriously and fundamentally impairs research use of musical scores in libraries. Position statements have been made by organizations, notably CNLA and SLA, on the issue, and other organizations in the music field have indicated concern. Discussion revolved around methods of effecting change in this portion of the legislation.

ADVANCED NOTATION PROJECT REPORT

Gerald Warfield reported in place of ailing Chairman Kurt Stone. The Committee on Advanced Notation has been concerned during the past year with obtaining a grant from the Ford Foundation to help sponsor an international convention on new musical notation. A grant has now been obtained, and plans are underway to hold a congress at the University of Ghent, Belgium, sometime in October 1974. Participants will be selected principally from the ranks of American composers.

Mr. Warfield, a composer and teacher in New York City, described the general goal of his committee and that of the congress as a striving for a more general acceptance of standardized advanced notation. He pointed out that the achievement of this goal would not necessarily stifle or curtail a composer's creativity, because creativity lies in the organization of materials, not in the tactics or strategy of indicating one's score.

ASPECTS OF AMERICAN SHEET MUSIC

The speakers, Charles Hamm, Dina Epstein, and D. W. Krummel, placed emphasis on the fact that we know very little about American music from 1825 to 1900. Little bibliographical work has been undertaken for this period, and a number of ideas for projects were discussed. Mr. Krummel estimated that 1,000,000 items of music were published in the United States in the 19th century. The fact that pirating of music originally published in Europe occurred in America until 1891 further complicates the problem.

Because of the approaching Bicentennial celebrations, the speakers felt that Federal funds may be available for historical research in the field of music. Mr. Hamm favors projects that would provide detailed cataloging of separate collections, while Mr. Krummel emphazes more general indexing and microfilming projects. Items to be indexed could include art on sheet music covers, subject associations of music, lithographed portraits, dedications, and names of popular artists given on title pages. Research could also be conducted in special subjects, such as the influence of Italian opera on 19th-century American music, the minstrels and singing families, and important composers such as Henry Russell and Stephen Foster and their influence on music and society.

SPECIAL PROBLEMS IN PUBLISHING CONTEMPORARY MUSIC

Alfred Blatter, publisher of Media Press, a small "cottage industry" operation specializing in the compositions of young and relatively unknown American composers, traced with the help of slides the publishing of a composer's work from the manuscript to the final printed score. Mr. Blatter distributed copies of the first page of the score being discussed and described some of the problems of commissioning, legal negotiations, and copying, and explained the special music printing processes required. The session concluded with a live performance of the composition he discussed, which proved to be a highly skillful work in a contemporary idiom entitled *Winter Monarch*, for soprano, flute and piano, by Thomas Albert.

THE SIGNIFICANCE OF OSCAR SONNECK (1873-1928): A CENTENNIAL TRIBUTE

This session, held on Saturday, February 2, was in the form of a talk by Prof. Gilbert Chase. Mr. Chase was joined in his tribute by Otto Albrecht, D. W. Krummel, and Irving Lowens.

BIBLIOGRAPHIC AND PUBLISHING PROJECTS IN AMERICAN MUSIC

The session was chaired by Frederick Freedman of Case Western Reserve University, who opened the program by speaking on "Old programs, new series, and reprints." This general overview of the subject was illustrated with a 23-page bibliography of current publications in American music, arranged by publisher.

The second contribution, "American bibliographies and the boom in American music," by Elwyn A. Wienandt, Baylor University, dealt with the difficulty of making earlier American music available to students. Mr. Wienandt is editing an anthology for students, to be titled *Bicentennial Collection of American Music*, and is promoting the publication of a new checklist of the musical items in Evans' *American bibliography*, which will be annotated and therefore more useful to students than the existing bibliography by D. L. Hixon.

Under the title "How did it come out? a bibliographic inquiry," Richard A. Crawford, University of Michigan, discussed his efforts to update A. P. Britton's unpublished 1949 bibliography of religious music in 18th-century America. The book has been accepted for publication by the American Antiquarian Society. Mr. Crawford distributed a list of 41 unlocated titles in American sacred music from 1698-1810 and a sample entry from his bibliography.

Vivian Perlis, Yale University, spoke on the work of the Charles Ives Society. The society, which was founded recently on the occasion of Ives' 100th birthday in 1974, aims to produce accurate critical editions of as many of Ives works as possible. Mrs. Perlis described the difficulties involved in editing Ives' music, which arise from his haphazard methods of composition and disorganized storage of his manuscripts. Nearly 300 works by Ives have never been published; of these about 80 are now lost or otherwise unpublishable, and another 40 are fragmentary and must be reconstructed to some extent before publication.

Irving Lowens, Washington *Star-News* reporter, closed the session with a plea for increased activity in American music bibliography. Mr. Lowens is engaged in continuing the work begun by O. G. Sonneck (*Bibliography of early secular American music, 18th century*) and R. J. Wolfe (*Secular music in America, 1801-1825*). He emphasized that projects must be started immediately, because, while funds for research are relatively plentiful now, they will virtually cease after the U.S. bicentennial. Among the projects needed are a list of American books on music published before 1800; an ongoing bibliography of American music, beginning where the Britton-Lowens-Crawford and Sonneck-Upton-Wolfe-Lowens work ends; and a Readex microprint edition of the works listed in these two bibliographies, similar to that now available for the works in Evans.

[*Fred M. Bindman, Richard H. Hunter, Lenore Maruyama, Barbara Maxwell, Harry H. Price*]